

Index

- abjection, 100
- Abramović, Marina, 2, 80n13, 183
 comments on own work. *See titles of pieces*
House with the Ocean View, 30, 30n90, 175
Rhythm series, 68–69 (see also *Rhythm 0*)
 See also *Lips of Thomas*; *Marina Abramović: The Artist is Present* (exhibition); *Rhythm 0*; *Seven Easy Pieces*
- Abramović, Marina, and Ulay, 2, 4, 82, 151, 183n1
The Lovers: The Great Wall Walk, 5n13, 31
Nightsea Crossing, 5n13
- Accondi, Vito, 41, 44, 78, 82, 183.
Following Piece, 183n1
Step Piece, 11
 See also *Seedbed*
- Action Pants: Genital Panic* (VALIE EXPORT/
 Marina Abramović), 147, 172–174
- Abramović's performance, 172, 173–174,
 175–176
- audience involvement, 173–174, 176
- EXPORT's performance:
 alleged events, 172
 doubt/uncertainty surrounding, 173, 174
 photographs of EXPORT, 164, 172
- activism. *See* protest
- Ader, Bas Jan, 41
- Agamben, Giorgio, 130–131
- agency, 13, 101–102
 denial of, 88
 See also authority; authorship
- aggression
 toward objecthood, 23–24, 55–57, 61, 68
 toward performers, 45–46, 49–50, 52, 62–65
 toward protestors, 99–103, 185
 toward racialized others, 99–103
- aging, 122, 126–127
- Alexander, Elizabeth, 102n81
- Aliaga, Juan Vincente, 167n66
- alienation, 20–22
 and identification, 24–25, 93, 105–106
 and proximity/complicity, 75–76
- ambivalence, 23–27
- Ames, Jessie Daniel, 89n42
- Amini, Abbas, 5n13
- Anderson, Patrick, 13–14, 23
- Antin, Eleanor, 14, 42
- Arnell, Malin, 183n1
- art, relationship with life, 38, 109–145. *See also* life
 asylum seekers/refugees, protests by, 28, 79, 184
- Athey, Ron, 5n13
Incorruptible Flesh: Dissociative Sparkle, 27
- Attansio, Robert, 133n90
- audience
 active *vs.* passive, 72
 aggression/hostility, 23–24, 45–46, 49–50,
 62–65
 anxiety/discomfort, 75–76, 180–181
 applause (prolonged), 181–182
 complicity, 72
 demands for active role, 178
 ethical dilemma, 175–176
 exclusion, 174–175
 gendered behaviour, 49–50
 incorporation, 53–58, 75–76
 influence of earlier behaviors on later
 audience, 176–177, 180–181
 intervention/non-intervention, 34, 175–177,
 180–182
 and liveness, 31–32
 modes of interpretation, 37, 48–50, 64–66
 as part of performance, 177–178
 participation, 44–46, 54, 175–182
 and reenactment, 176–177, 180–181
 responsibility, 65–66, 67–68, 70, 74–75
 sense of community, 151–152
 unplanned responses, 67, 181–182
 voyeurism. *See* voyeurism
- Auslander, Philip, 33–34, 54, 150, 153n23
- authority, and gender, 52–53
- authorship, 70, 88–89
 distinguished from control, 89
- autobiography. *See under* life

200

- “bare life,” 130
 Barthes, Roland, 164–166, 165n61, 170
 Bataille, Georges, 131
 Bedford, Christopher, 33n98
 Benglis, Lynda, 42
 Benjamin, Walter, 166, 174
 Bergner, Gwen, 93
 Bergson, Henri, 119–121, 119n37, 124
 Bernsteins, 151
 Beuys, Joseph, 183. *See also* *How to Explain Pictures to a Dead Hare*
 Bhabha, Homi, 97–98
 Bilal, Wafaa, *Domestic Tension*, 16n46
 biopolitics, 18, 31, 117
The Birth of a Nation, 89n42
 Blackwell, Fred, 99, 101
 Blair, Ezell Jr., 80, 83–84, 88, 90
 Blessing, Jennifer, 167n66
 Blocker, Jane, 15n42, 78, 109, 112
 bodily ego, 18, 24–25
 and race/racism, 93, 95–96, 97, 105
 body/ies, 16–28
 audience interaction with, 44–46
 “fragmented,” 25, 95–96
 “in the way,” 91, 185
 as objects, 40–77
 and gender, 42–44
 unease relating to, 41–43
 See also embodiment; objecthood
 body art
 critical appraisals, 40
 usage of term, 4n10, 19–20
 See also body/ies: as objects
Body Pressure (Bruce Nauman/Marina Abramović), 147, 157–163, 177
 Abramović’s performance, 158–159, 162–163
 circulation of instruction papers, 161–162, 162n56
 later performances, 183n1
 original format, 157–158, 158n45
 Bongartz, Roy, 149–150
 Bourden, David, 177, 178
 Bourriaud, Nicolas, 12, 13
 Brecht, George, 158
 Piano Piece, 158
 Brentano, Robyn, 4, 79n5, 109
 Brisley, Stuart, 151
 And for today . . . nothing, 14n40
Bruce Nauman: Make Me Think (exhibition), 161
 Bryan-Wilson, Julia, 48–49
 Burden, Barbara, 9
 Burden, Chris, 2, 4, 13–14, 41, 148–149, 149, 183
 Trans-Fixed, 153–154
 See also *Shoot*

Index

- Bürger, Peter, 143–144
 Burnham, Linda Frye, 23n67, 148–149
 Burton, Johanna, 155
 Butler, Judith, 18, 26, 27, 72, 117, 186–187
 Cage, John, 110
 4’33”, 159–160
 “Cage Piece.” *See* *One Year Performance 1978–1979*
 Capitol Crawl, 27–28
 Carlson, Marvin, 6–7n18
 Carr, Cynthia, 9
 Cassils, 184
 Cesare, T. Nikki, 153, 155
 Chafe, William H., 83n19
 civil rights movement, 28, 82–83, 103. *See also* lunch counter sit-ins
 class, 103–106
 Colo, Papo, 32
 colonialism, 93, 95–97, 105–106. *See also* racism
 Concannon, Kevin, 46n20, 52
 conceptual art, 10–12, 34
The Conditioning, First Action of *Autoportrait(s)* (Gina Pane/Marina Abramović), 147, 166–180
 Abramović’s performance, 168–170, 172
 audience responses, 170, 176–177
 Pane’s performance, 167
 photographs of, 164, 167, 170
 renewal of setting/pose, 168–169
 as wake for Pane, 168
 consequentiality, 35
 contingency
 of documents, 155–156, 182
 of performance, 162–163
 of the subject, 19–20
 and time, 157
 Coogan, Amanda, 184
 Crow, Thomas, 46
 Cunningham, Merce, 110
Cut Piece (Yoko Ono), 27, 36, 36n106, 38, 44–53, 50n43, 51n47, 55–56, 62–68
 compared with political protest, 81–82, 89, 91
 compared with *Rhythm 0*. *See* *Rhythm 0*
 ending, 64–65n96
 contextual readings, 48
 feminist interpretations, 46–47, 52–53
 filmed performance, 62–68, 71
 gendered/aggressive audience responses, 64–65, 66, 67
 indeterminacy, 50–51
 inspiration, 47–48
 minimalism, 57–58
 and objecthood, 61–68, 76–77

- Ono's comments on, 47–48, 51, 55, 66
performances by Ono (listed), 45n17
performances by others, 51n48, 52–53, 77
responsibility of audience, 65–66, 67–68
responsibility of performer, 66–67
staging, 71–72
still photos of, 47n27
unplanned audience responses, 67
and voyeurism, 46–47, 48, 50
- Dakota Access Pipeline protests, 184–185
dependency, 18–19, 25–26
interdependency, 22, 186–187
and relationality, 134–135
disability, 27–28
“disappearance” (of performance), 32, 34, 150, 157, 175
discomfort
of audience, 75–76, 180–181
with documentation, 148–151
with duration, 58, 66–67, 120
with objecthood, 20–21, 23n65, 66–67
documents/documentation, 146–182
as constituting performance, 150
and contingency, 155–156, 182
discomforts of, 148–151
as evidence, 148–149, 153–154
as fixed/frozen, 155
formats for presenting, 31–32, 31n92
impact of digital technology, 149n9
openness to audience intervention, 174–175, 182
as opposed to performance, 149–150
as part of performance, 33, 147f, 152–153, 182
potential for commodification, 149–150, 152n21, 161–162
as prompts for performance, 160, 162
re-documentation, 154–155
and reenactment, 33, 146, 151–157
relationship to performance, 5, 32–35, 149–151, 156, 157–182
as supplanting performance, 33–34
types of, 157
See also photographs
- Doris, David T., 160–161
Doyle, Jennifer, 24n72, 57
“drama” metaphor, 38, 86–91, 106
Duchamp, Marcel, 142–144
Fountain, 143–144
Dunlap, Bruce, 9–10, 16
duration, 5, 28–35, 58–62, 66–67, 72–73, 119–121
and body art, 29
discomforts of, 58, 66–67, 120
and embodiment, 29, 119–121
and eventhood, 29–30
and life, 31
and objecthood, 58–62, 66–67
See also time
- ego. *See* bodily ego
Elwes, Catherine, 14
Menstruation II, 14n40
embodiment, 18–19
Endurance (exhibition), 32
endurance, form of, 8–16
and agency, 13
and conceptual art, 10–12
and consequentiality, 35
and documentation, 33–34
and duration, 5, 28–35
and gender, 14–15
and heroism, 13–15
and indeterminacy, 9–10, 12
and liveness, 31–33
and living, 28–29
and mastery, 15–16
and pain, 4–7
and plans, 9–12, 31
as relational, 12–13
endurance art, usage of term, 2–4
English, Darby, 107n92
ephemerality, 32–33. *See also* “disappearance”
ethics, 16–18, 25–27
event scores. *See* scores
EXPORT, VALIE, 4, 14, 183
Aus der Mappe der Hundigkeit, 183n1
TAPP und TASTKINO, 27
See also *Action Pants: Genital Panic*
- Fanon, Frantz, 95, 98n75, 105–106, 106n90
February One (documentary), 83n19
Feigenbaum, Anna, Fabian Frenzel and Patrick McCurdy, *Protest Camps*, 184n2
feminism, 42–44
analyses of performance pieces, 46–47, 52, 136
Festa, Angelika, *Untitled Dance (with fish and others)*, 58–61
Fischer, Dorothee, 158n45
Fischer-Lichte, Erika, 6–7n18, 175–176, 178–180
Flanagan, Bob, *Visiting Hours*, 27
Fleetwood, Nicole R., 95n58
Fluxus, 158–159, 160–161
Forte, Jeanie, 43
Foster, Hal, 53, 53n54, 112
Foster, Susan Leigh, 90, 91–92
Foucault, Michel, 31
Franko B, 80n13

202

- Freud, Sigmund, 18, 75
 Fried, Michael, 53–57, 54n61, 58, 60, 61, 66,
 72, 75, 76, 81
 Fuss, Diana, 96–97
- Galindo, Regina José, 184
 Gandhi, Mohandas K. (Mahatma), 81
 gaze, (non)reciprocal, 60, 76, 173–174
 gender, 14–15, 20
 masculinity, 14, 15–16
 and performance analysis, 14–15
 Gillibrand, Kirsten, 2
 Goldberg, RoseLee, 3, 4–5, 15n43, 183
 Gonzalez Rice, Karen, 5, 5n16, 6–7n18
 Goyvaerts, Sven, 183n1
 Grant, Catherine, 148
 Greensboro. *See* lunch counter sit-ins
 Griffith, D. W., 89n42
- Happenings, 54, 110
 Harding, James, 48, 50n43
 “hardship,” use of term, 3, 35
 Harris, Clarence, 83–84
 Hassman, Peter, 172
 Heathfield, Adrian, 5–6, 29, 30, 37, 112, 113,
 119–120, 125, 129, 139, 142n123, 143,
 144–145, 176, 183
 Heddon, Deirdre, 14, 14n40, 80, 109
 Henderson, Clarence, 84, 106
 Hendricks, Jon, 51n48, 52–53
 heroism, 13–15
 Hershman-Leeson, Lynn, 51n48
 Higgins, Dick, 161n54
 Higgins, Hannah, 47
 homelessness, 131–133, 186
homo sacer, 131
How to Explain Pictures to a Dead Hare (Joseph
 Beuys/Marina Abramović), 147, 170–172
 Abramović’s performance, 171–172
 Beuys/Abramović’s performances compared,
 171n74
 later performances, 183n1
 photographs of Beuys’ performance, 164,
 170–171
 Hsieh, Tehching, oeuvre, 1978–1999, 2, 30,
 111–145
 ability to watch performances, 111, 118
 (lack of) autobiographical content, 113–114
 breaking of rules, 140
 continuity/development, 117
 contradictoriness, 116
 endurance structure, 36, 113, 116–117
 financial support, 132n85
 hair growth, significance of, 29, 113, 127
 Hsieh’s comments on, 114–115, 139n107,
 144–145

Index

- plans/statements, 31, 113, 138–139
 proof of fulfilment of conditions, 113
 relationship of art and life, 38, 111–117,
 140–145
 relationship to Hsieh’s undocumented
 immigrant status, 114–115, 143
 retrospectives, 183
*See also One Year Performances; Tehching
 Hsieh 1986–1999*
- icons, photographs as. *See* photographs
 ideality, 24
 contest over, 93–94, 98, 101, 103
 identification
 and alienation, 24–25, 26
 and class, 104–105
 and race, 93–94, 105–106
 See also mirror stage
 Iles, Chrissie, 50, 56
 Ince, Kate, 23–24
 indeterminacy, 12, 50–51, 89–90
 Ingberman, Jeannette, 22–23
 instruction pieces. *See Body Pressure; scores*
 intentionality, 6, 10
 ability to perform beyond, 53, 68
 interobjectivity, 22–23n65
 intersubjectivity, 19–20, 57–58
- Jameson, Fredric, 93
 “Jim Crow” laws. *See* United States: racial
 legislation
 Johnson, Dominic, 6–7n18
 Johnston, Jill, 113n19, 136, 142, 143
 Jones, Amelia, 6–7n18, 80n13, 151
 on body art, 4n10, 8n21, 15n42, 19–20, 43,
 60, 78–79, 107
 critique of Fried, 54n61, 57
 on *Seven Easy Pieces*, 37, 147n3, 148n4,
 152n21, 155, 155n30, 155n36, 176
 Joy, Jenn, 153, 155
 Judd, Donald, 57n76
- Kaprow, Allan, 54, 110
 18 Happenings in 6 Parts, 151
 King, Martin Luther, Jr., 184n2
 Kingsley, Patrick, 185n3
 Kipper Kids, 151
 Klein, Jennie, 3, 5
 Klophaus, Ute, 170
 Kotz, Liz, 160
 Kounellis, Jannis, 151
 Kowal, Rebecca, 87, 88–89, 89n41, 90
 Kozloff, Max, 40, 41–42
 Krayanak, Janet, 158n45
 Kristeva, Julia, 100
 Ku Klux Klan, 87–88, 106

Kuong, Cheng Wei, 118, 122
Kusama, Yayoi, *Anti-War Naked Happening*, 79

LaBelle, Brandon, 160
labor, conditions of, 124–126
Lacan, Jacques, 24–25, 56–57, 93, 94, 95, 98
Langenbach, Ray, 115
Le Va, Barry, *Velocity Piece*, 41, 44
Lebeer, Irmeline, 158
Lennon, John, 7
Lepecki, André, 151
Levinas, Emmanuel, 8, 26, 72, 186
LeWitt, Sol, 12
life, 109–145
 and autobiography, 113–114
 as homogenous, 38, 117
 as “opposite” of art, 112, 144
 of performance, 32–34, 146–147
 and time, 113–114, 116–117
 and work, 124–126
 See also art, relationship with life; living
Lippard, Lucy, 42n10, 44
Lips of Thomas (Marina Abramović), 6–7n18, 147, 180–182, 181n95
 1975/2005 performances compared, 178, 180
 audience responses, 180–182
literalism, 60–61, 75–76
 critiques of, 53–57, 58, 75
 discomforts of, 53–57, 58–61
 and proximity/distance, 56
Little, Ken, 51n48
liveness, 31–33
living, 28–35, 185–186
 as art, 141–145
 as enduring, 113
 See also aging; life
Living Theatre, 110
Luna, James
 Artifact Piece, 27
lunch counter sit-ins, 28, 36, 38, 80–82, 83–92, 98–108
 and class, 103–106
 and “drama” metaphor, 86–91, 106
 and objecthood, 98–103
 protestors’ calmness, 101–103 (see also passive resistance)
 public dialogue about, 104–105
 racial diversity, 85, 91, 100–101, 102–103
 reasons for impact, 86–92, 105–106
 social/legislative context, 94–95
 training for, 91–92
 uncertainty of outcome, 89–90
 unfilled seats, 102
 violent responses to, 99–103

Index

203

Lutjeans, Alfred, 9
lynchings, 87–88
Lynn, Whitney, 183n1

Ma, Ming-Yuen S., 51n48
MacDonald, Claire, 6–7n18
Maciunas, George, 158
MacRitchie, Lynn, 72
Mangolte, Babette, 152, 170
Marina Abramović: The Artist is Present (exhibition), 151, 183n1
Marioni, Tom, 134
Marks, Kathy, 141n118
Marx, Karl, 125–126
masculinity. See gender
“masochism,” use of term, 3–4
Masson, Françoise, 152n22, 167
mastery, 15–16
Maude-Roxby, Alice, 167
Maysles, David/Albert, 62, 67, 71, 74
McCain, Franklin, 81, 83–84, 106
McEvelley, Thomas, 3, 6–7n18, 140n114
McLean, Bruce, 151
McNeil, Joseph, 81, 83–84, 106
Merlau-Ponty, Maurice, 58n77
minimalism, 53–58
 critique of, 53–57, 61
mirror stage, 24–25, 56–57, 93–94, 95, 98–99
Montano, Linda, 28, 69, 111, 114, 134–138, 134n92, 140, 141n119
 7 Years of Living Art + 7 Years of Living Art = 14 Years of Living Art, 31, 134
 comments on “Rope Piece,” 136
 Handcuff, 134
 See also *One Year Performance 1983–1984*
Moody, Anne, 99–101, 102n82
Moorman, Charlotte, 51n48
Morris, Robert, 57
 Untitled (L-beams), 53
Moten, Fred, 20–22, 76
Mulvey, Laura, 46–47

Nauman, Bruce, 2, 44, 177, 183. See also *Body Pressure*
Nemser, Cindy, 40–41
 New York City/State, public decency laws, 131–132, 131n80
Nitsch, Hermann, 151
Niven, Alaster, 64–65n96
“No Art Piece.” See *One Year Performance 1985–1986*

objecthood, 19–28, 40–77, 95–98
 aggression toward, 23–24, 55–57, 61, 68
 and alienation, 75–76
 ambivalence toward, 20–23
 coming to terms with, 76–77

- objecthood (*cont.*)
 discomfort of, 20–21, 23n65, 66–67
 and duration, 58–62, 66–67
 effort to “discover and project,” 61–62
 and gender, 42
 and interiority, 55–56
 performance of, 52, 55–56, 58–62, 68, 92
 and race, 95–98
 and relationality, 19–22
 resistance by/to, 22
 and subjectivity, 97
 objectification, 26, 41–42, 67
 gendered, 42, 48–49, 167
 racial, 93–98
 O’Brien, Martin, 184
 Occupy movement, 184–186
 sleeping, controversy over, 185–186,
 185n3
 O’Dell, Kathy, 3–4, 5n13, 6n18, 9, 46–47, 78,
 79–80, 82, 148n4
 Oliver, Kelly, 26n83, 98n75
One Year Performances (Tehching Hsieh),
 28–29, 32, 111, 117
 “life pictures,” 114, 114n20
 symbolism, 115–116
 titles, 111n8
See also individual titles
One Year Performance 1978–1979 (“Cage Piece”),
 114, 115–116, 117–123, 127
 dependence on assistance, 122
 and duration, 119–121, 122–123
 Hsieh’s comments on, 115, 119, 121, 123
 marking of passage of time, 122–123, 140
 photographs, 118
 prison symbolism, 115–116, 121,
 122–123
 and solitary confinement, 121–122
One Year Performance 1980–1981 (“Time Clock
 Piece”), 123–127, 140
 film documentation, 126–127
 Hsieh’s comments on, 125
 and time discipline, 124, 125, 126–127
 and work time, 125–126
One Year Performance 1981–1982 (“Outdoor
 Piece”), 114, 127–133, 140
 and bodily functions, 131–132
 contrasted with earlier pieces, 127
 documentation/maps, 127–129
 engagement with homelessness, 131–133
 and freedom, 129–130
 Hsieh’s arrest/discharge, 133
 Hsieh’s financial position, 131
 legal/financial consequences, 132–133
 relationship to Hsieh’s undocumented
 immigrant status, 130–131, 133
 and time, 129

- One Year Performance 1983–1984* (“Rope Piece,” with
 Linda Montano), 111, 114, 134–138, 140
 commitment to the rules, 137–138
 conflicts between performers, 137
 documentation, 135–136, 137
 Hsieh’s/Montano’s comments on, 134–135, 136
 (“green card”) marriage symbolism, 135–136, 138
 and relationality, 134–135
 relationship to Hsieh’s undocumented
 immigrant status, 136
One Year Performance 1985–1986 (“No Art
 Piece”), 111, 114, 138–141, 144
 conception of “ART,” 140–141
 contrasted with earlier pieces, 117, 138
 difficulty of adhering to conditions, 139–140
 Ono, Yoko, 158, 183. *See also Cut Piece*
 Ono, Yoko, and John Lennon, *Bed-Ins for Peace*,
 7, 7n19, 79
 opacity (of subject/object), 22, 52, 60, 76, 116
 Oppenheim, Dennis, 44
Rocked Circle – Fear, 41
 “ordeal,” use of term, 3–4, 35
 O’Reilly, Kira, *Untitled Actions*, 27
 ORLAN, *The Reincarnation of Saint ORLAN*, 23–24
 “Outdoor Piece.” *See One Year Performance*
1981–1982
Outside the Frame: Performance and the Object
 (exhibition) 79n5
 pain, 4–7
 Pane, Gina, 4, 14, 82, 152n22, 153n23, 183
 use of documentation, 152–153, 167
Autopportrait(s), 167–168 (see also *The*
Conditioning)
Discours mou et mat, 183n1
 Parr, Mike, *Close the Concentration Camps*, 79
 participation, 82. *See also under audience*
 passive aggression, 22
 passive resistance, 28, 81–82, 86, 101–103
 training for, 91–92
See also lunch counter sit-ins
 passivity, 18–19
 performances of, 52
See also passive resistance
 Peaches (Merrill Nisker), 51n48
 Pellegrini, Ann, 93
 performance art
 relationship with protest. *See protest*
 resistance to formal definition, 7–8, 109
 usage of term, 4n10
 Phelan, Peggy, 32, 58–61, 149–150,
 150n14, 175
 photographs, 163–166
 buying/selling, 149–150
 as icons, 149
 limitations, 148

orientation toward the future, 166, 174
as performance documents, 148–149
See also documents/documentation

Piper, Adrian, *Catalysis Series*, 20–22

plans, 9–12

Pollock, Jackson, 110

Pope, L., William, *Crawl* performances, 107n92

prison(s), 115–116, 121–123

protest, 78–108
camps, 184–187, 184n2
and “drama” metaphor, 38, 86–91, 106
relationship with performance art, 38, 78–80, 106–108
See also asylum seekers; Capitol Crawl; lunch counter sit-ins; Occupy movement; Sulkowicz, Emma, *Mattress Performance*

proximity. *See under* alienation; literalism

racism
dramatization of, 86–89
protests against. *See* civil rights movement; lunch counter sit-ins
See also Ku Klux Klan; lynchings; United States: racial legislation; segregation

readymade, 143–144

realness, 34–35

reenactment(s), 33, 146–147, 150–151, 182, 183, 183n1. *See also* *Seven Easy Pieces*

refugees. *See* asylum seekers

relational aesthetics, 12, 13

relationality, 12–13, 18, 19–22, 57–58, 134–135

remaining, 156–157

responsibility, 16–18, 25–26
question of, 65–66, 67–68, 70, 74–75
See also ethics

Rhee, Jieun, 48, 48n35

Rhythm o (Marina Abramović), 36, 36n106, 38, 44–46, 49–53, 55–56, 68–77
Abramović’s comments on, 55–56, 70, 74
Abramović’s gaze, 74, 76
audience-performer interaction, 75–76, 176
compared with *Cut Piece*, 68, 70, 71–72, 74, 75–76, 76–77
compared with political protest, 81–82, 89, 91
compared with rest of *Rhythm* series, 69–70
duration, 72–73
ending, 74–75
indeterminacy, 50–51
minimalism, 57
and objecthood, 61–62, 76–77
staging, 71–72
temporality, 71–72
violent/polarized audience responses, 46n19, 49–50, 68, 71, 72–73, 74–75

Richards, Mary, 80n13

Richmond, David, 81, 83–84

rights discourse, 103

risk, as component of performance art, 4–5

“Rope Piece.” *See One Year Performance 1983–1984*

Rose, Barbara, 143

Rosenberg, Harold, 110

Rosenthal, Rachel, 39

Russia! (exhibition), 173n79

Salter, John, 99–100

Santone, Jessica, 155

Sayre, Henry M., 8n21, 54n61, 148n4

Schneemann, Carolee, 2, 15n42, 42, 151
Eye/Body, 43

Schneider, Rebecca, 15n42, 43, 52, 150–151, 150n17, 154, 156–157, 156n41, 157n44, 164–165, 165n61, 172n75

Scores (*also* event scores, instruction pieces), 158–161
for audience, 176

Seedbed (Vito Acconci/Marina Abramović), 147, 177–180, 177–178n91
Abramović’s performance, 177–178
Acconci’s performance, 177
photographs of Acconci’s performance, 177–178
role of audience, 177–180

segregation, 92–98. *See also* United States: racial legislation

Seshadri-Crooks, Kalpana, 106n91

Seven Easy Pieces (Marina Abramović), 37n111, 146–147, 151–182
Abramović’s comments on, 154n28, 171n74, 186
Abramović’s reasons for performing/documenting, 153–156, 182
audience responses, 151–152, 170, 173–174, 174–182, 182
centrality to reenactment discourse, 147n3
performance of photographs, 163–174
relationship with documentation, 147, 151–182
See also *Action Pants: Genital Panic; Body Pressure; The Conditioning; How to Explain Pictures to a Dead Hare; Lips of Thomas; Seedbed*

Sharp, Willoughby, 40

Sherman, Cindy, 167

Shoot (Chris Burden), 8–11, 8n22, 11–12, 15n43, 28, 31, 33–35, 33n98, 82
audience role/responses, 23, 34, 176
and conceptual art, 10, 11–12, 34
and consequentiality, 35
documentation, 31–32, 149–150
and embodiment/objecthood, 15–18, 22
and masculinity/vulnerability, 26–27
role of marksman, 16–18

A Short History of Performance Part 1 (exhibition), 151

206

- Sillars, Laurence, 161
 Silverman, Kaja, 25n80, 97
 Siskin, Jonathan, 130
 sit-ins, 184
 usage of term, 36n107
 See also lunch counter sit-ins
 sleeping, 132, 185
 Smith, Barbara T., 9
 Feed Me, 27, 71n106
 Smith, Billy, 84, 106
 Smith, Roberta, 37, 181n95
 Smith, Tony, *Die*, 53
 Sobchack, Vivian, 22–23n65
 solitary confinement, 121–122
 Sorkin, Jenni, 148–149
 spectatorship. *See* audience
 Spector, Nancy, 159, 173
 Stiles, Kristine, 46, 65, 79
 Stoops, Susan L., 57n75
 subject/subjectivity
 contingency of, 19–20
 and gender, 42–43, 50
 as needy/incomplete, 61
 negation of, 114
 opacity of. *See* opacity
 “prehistory of,” 18
 and race/racism, 26, 56, 93–99, 100–101
 and object/objecthood, 19, 26–27, 40,
 56–57, 61, 75–76, 97, 101–102
 See also authority; authorship; intersubjectivity; objecthood
 Sulkowicz, Emma, *Mattress Performance (Carry That Weight)*, 1–3, 7
 Sun, Preach R, 184
 Super Nase & Co, 183n1
 Swanson, Amber Hawk, 184

tableaux vivants, 164–165, 172
 Tanner, Marcia, 46, 62
 tears, 483
Tehching Hsieh 1986–1999 (“Thirteen Year Plan”),
 28–29, 111, 114, 141–145, 141n118
 activities during, 141–142
 contrasted with earlier pieces, 117, 138
 “disappearance,” planned, 142n123
 Hsieh’s comments on, 144–145
 theatre, relationship to performance art, 34–35.
 See also “drama” metaphor
 “Thirteen Year Plan.” *See* *Tehching Hsieh*
 1986–1999
 Thompson, E. P., 123, 124
 Till, Emmett, 88, 102n81
 time, 28–35, 109–145
 and embodiment, 119–121
 labor time, 123–127

Index

- lifetime, 29, 113–117
 linear time, 157
 as quantifiable/homogenous, 123, 124–125
 relationality of, 116–117, 120–121, 135
 spatialized, 119, 123
 as subject to power, 120–123
 time clock, 124–125
 time discipline, 123
 See also duration
 “Time Clock Piece.” *See* *One Year Performance*
 1980–1981
 Trojańska, Weronika, 51n48
 Trumpaur, Joan, 99–101
 Tsabar, Naama, 183n1
 Tudor, David, performance of *4’33”*, 159–160

 Ukeles, Mierle Laderman, *Touch Sanitation*, 7
 Ulay (Uwe Laysiepen), 69, 80n13. *See also*
 Abramović, Marina, and Ulay
 United States
 immigration law, 138, 143, 143n127
 racial legislation, 92–95
 “one-drop rule,” 92–93
 protests against. *See* civil rights movement;
 lunch counter sit-ins
 See also segregation

 violence. *See* aggression; lunch counter sit-ins:
 violent responses to; *Rhythm 0*: violent/
 polarized audience responses
 voyeurism, 40, 41
 and gender, 42, 46–47, 62
 vulnerability, 15–16, 19, 22, 69–70, 76, 117, 186
 and gender, 15–16, 46, 52–53

WACK! Art and the Feminist Revolution
 (exhibition), 66
 Waldron, Jeremy, 132
 Ward, Frazer, 9, 11–12, 22, 36n106, 50, 51, 56,
 82, 114, 130, 130n75, 140n112
 Warr, Tracey, 14–15, 148, 149
 Widrich, Mechtild, 174
 Wilding, Faith, *Waiting*, 43
 Wilke, Hannah, 42, 43, 167
 What does this represent/What do you represent
 (*Ad Reinhardt*), 42
 willfulness, 13–14, 91–92, 156
 willpower, 69–70
 Wilson, Martha, 141n117
 Wittstock, Herma Auguste, 51n48
 Wolff, Miles, 83n19

 Young, Harvey, 88

 Zelevansky, Lynn, 146